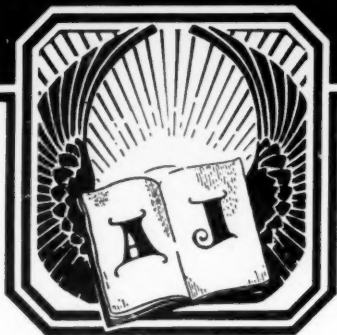


The AUTHOR & JOURNALIST

HOW TO WRITE

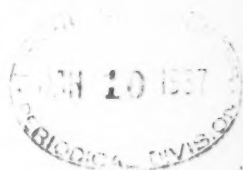
WHERE TO SELL

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1937

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BEWARE THE NON-LITER- ARY COLLABORATOR

By LOUISE RICE

□

WANT TO WRITE FOR GIRLS? GET A LINE!

By HELEN DIEHL OLDS

□

THAT SOMETHING MORE!

By R. ADDISON ADAMS

□

CASH IN ON YOUR LONGINGS

By A. OWEN PENNEY

SO YOU WANT TO WRITE GREETINGS

An Open Letter from Doris Wilder

□

A GREETING-CARD EDITOR ANALYZES CONTRIBUTORS

By FRED W. RUST

□

Annual

HANDY MARKET LIST OF GREETING CARD MARKETS

□

THINGS I'VE LEARNED IN TWENTY YEARS

By KATHLEEN MOW

LITERARY MARKET TIPS—TRADE JOURNAL DEPARTMENT—PRIZE CONTESTS
Official Organ: The American Fiction Guild; The National Association of Business Writers

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Checks and Rejections

Letters to the Editor—Comment from
Writers—Editors—Readers

ADLER ARTICLE "CLICKED"

When an article brings forth an exceptional amount of comment we feel impelled to share it with our readers. Mr. Adler's contribution, "The Writer and Longshoremen's Wages," in the December A. & J., brought an unusual number of responses. Brief excerpts from a number of the letters follow:

"Dear Mr. Adler: I dunno. Mebbe it's a good thing, an' mebbe it's not—that article of your'n in the December issue. Doggone if it ain't almost as bad as tellin' the kids the' ain't no Santy any more. It'll prob'ly lead to suthin' wuss. Fust thing yuh know, the's goin' to be some of us writers begin to think. Then we're goin' to find out thet we're only members of th' workin' class an' not cap'lists like we allus figgered—even if we didn't own nawthin' but a busted Underwood by which to do our exploitin' . . .

"Every word you write is true, but it is a Truth that hasn't been crushed to earth sufficiently hard—or long—to rise again.

"It is possible that one of these days a Writers' cooperative will enter the magazine—and book field. Perhaps their first "pulp" will be devoted to stories of the Labor Struggle and they'll be stories that dramatize the truths that few workers see—except vaguely and elusively—in their own economic struggle."—JOHN PAUL JONES, Cincinnati, Ohio.

"Adler's article . . . is just all plain, convincing, irrefutable common sense. I believe with Adler, . . . in industrial struggles the sympathy of the writer of popular fiction should be on the side of the workers.' Why limit it to mere fiction writers? . . . All writers, reporters, fiction, historical, trade journal, poetic, and prosaic, owe our country a tithe of their time, out of gratitude and to make sure we keep our benefits, our ideals, our opportunities—and these are immeasurable. . . . Don't fool yourself that a writer advocating a cause is ever unimportant. I wrote a letter one time—and more than 100,000 acres of public playground, stolen by thieves masquerading as business and sports men, came back into public hands. I helped, in some phases I led, a conservation movement for wild life, down to 1910—and when, thirty years later, I wondered 'What's the use?' I found that our work—that of a handful—had increased the fur take of New York from \$75,000 a year to \$2,800,000, and game proportionately.

"I have long wished that some one of Mr. Adler's authority and audience would speak as he has done."—RAYMOND S. SPEARS, Inglewood, Calif.

"Mr. Adler's article is just what writers need to have hammered into their heads. It's fine."—MARIA MOROVSKY, Miami, Fla.

"The article is a very fine piece, and I wish you would convey to Mr. Adler, the author, our appreciation of his sound analysis of the inter-relationship connecting the economic conditions of writers and workers."—ISIDOR SCHNEIDER, Literary Editor, The New Masses.

"For eight years I eked out a living as a longshoreman. Twenty-six months ago I had an accident that hurt me so I'll never work again. Since then I have tried to pass the time and incidentally make a few dollars, writing. Up till now it has been just a pastime.

"The other day I bought the first copy of The Author & Journalist that I had ever seen. Naturally the first thing to interest me was the feature article, 'The Writer and Longshoremen's Wages.'

"There was an editorial! Without being presuming, I think it was the best article on the labor question that I have had the pleasure to read. I have given much thought to the labor question and am convinced that that article held the key to our entire economic situation. Mr. Adler, accept my thanks. The Author & Journalist has made one more friend. I do not intend to miss another issue."—W. M. FURNACE, South Houston, Tex.

"Congratulations on your December issue. It is splendid! I especially like 'Juvenile Tabus—and Ideals' by Dennis H. Stovall. Every word of it is true, and I am glad to see clean, wholesome writing encouraged. Also 'The Writer and Longshoremen's Wages' by Harry Adler is just chock full of good practical sense. I'll be a regular reader from now on."—MARGARET ROMER, San Diego, Calif.

Published Monthly at 1837 Champa Street, Denver, Colorado. Founded, 1916. Willard E. Hawkins, Editor; John T. Bartlett, Business Manager. Associate editors: John T. Bartlett, Harry Adler, David Raffelock, Frank Clay Cross. Entered as second-class matter April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879. All rights reserved. Subscription rates: \$2 per year, in advance; Canadian subscription, \$2.25; Foreign, \$2.50. Single copies, 20 cents. Advertising rates furnished on request.

THE AUTHOR & JOURNALIST

VOL. XXII. NO. 1

JANUARY
1937

BEWARE THE NON-LITERARY COLLABORATOR

... By LOUISE RICE



Louise Rice

LOOK out for the individual with promising material, who wants you to "write it up."

This individual is by no means always a trickster, but his capacity for making unreasonable demands is so infinite, and his ignorance of the ethics of the professional writing

game is so profound that almost no amount of ordinary precaution will prevent the professional writer from getting the wrong end of the bargain. A few examples from my own experience and from the experience of a number of writers whom I have known may show some of the pitfalls.

When the old New York *Sunday World Magazine* merged with the *World-Telegram* I had been writing various feature stories for the famous *World* for fifteen years. A man who had seen those feature stories came to me just then and proposed that I should "write up" his singular adventures in Africa, Samoa, the Indo-China coast and other places. He could ramble on for hours about them, and if you were careful, you could slowly pluck an article now and then from this mess. He had fair photographs. I produced twelve articles which

sold, the first time out, to a national magazine. I had an agreement from him, in the form of a signed letter, that we should go halves on everything the articles brought.

When the series sold, his idea of the value of his part of the work went up. He grumbled at the price we received. Previously, he had offered to sell me entire rights for four hundred dollars.

Before the first of the series was in print, this man met a publisher at a luncheon and showed him carbons of the articles which I had written. The publisher—perhaps a bit enthusiastic because of liquid refreshments—offered a very high price for the series.

My co-author came ramping at me, demanding that we should recall the sale from the first magazine. Carefully, I explained to him that that just wasn't done. He raged off to see the magazine, himself, and when coldly received, brought forth the statement that he had never agreed, in writing, to the sale—which, alas, was true enough. The magazine returned the manuscripts, he and I returned the purchase money, the editors very kindly agreeing that it was not really my fault—and my co-author galloped off to the second publisher.

Whether because of thinking it over, or being annoyed with the co-author, who was one of the most trying persons I ever encountered, the second publisher changed his mind.

I then sought to take charge of the manuscripts and pictures again, but my co-author said that as I had proven unable to get the very high price which the material was worth, he

Psychologist, Handwriting Expert, Feature Writer and Journalist, Louise Rice is a name well known to editors in many fields. Her article in the May, 1936, *Author & Journalist*, "Why Sell Yourself Defeat?" will be remembered.

ALC 9/13/40

would handle it himself. I had not put into any agreement that I should have the right to do this, or that I should choose the agent through whom the material was handled. There followed—for me—a very painful interlude, during which my co-author got into all sorts of rows with agents, magazine editors and publishers, who were pained and surprised to see my name, as co-author, on a lot of work which was being so atrociously handled.

Suddenly, another series, by a traveler who had covered the same ground and really wrote his own stuff, went on the market and our chance of selling was slim. Eventually, my co-author sold the series to a Canadian syndicate which paid two hundred dollars for all of it, and he then sent me fifty dollars and said that was ample as I had lost the good sales which might have been made!

That cured me for quite a while of doing anything with people inexperienced in the publishing field, but a woman caught me, by making a pitiful plea that she was destitute. She had had a little experience as a sub-editor on a confession magazine and I gave her a 60,000-word confession tale of mine, which needed tightening in a few places. I pointed out where that tightening was needed and said that if she would take it to one of the big strings of magazines, I would pay her an agent's commission. Shortly afterward she informed me that the thing was sold and I agreed that the commission, the regular ten per cent, should be hers as soon as I received the check.

The price was eight hundred dollars and I sent her the commission. She at once went to the Legal Aid Society of New York, represented herself as destitute and sued me for fifty per cent of the payment. She got it, too. Yes, she did, despite the fact that I could and did bring evidence from my office of the actual facts of the case. There was I, you see, with an office and a staff, and well known, and here was an unknown, poor and crying woman saying that the actual idea was hers, anyway, in addition to the work which she had done on the stuff.

While she had been in and out of my office I had handed her six true stories of murder—in which I have specialized for many years, and asked her to do some editorial work on them. As I found these back in the files I paid little attention to any possibility that anything could have happened to them, until I saw them coming out in a series in a well known detective-fiction magazine.

Now, the editor of that magazine had bought a great deal from me and I just happened to know that he and the owner had had some trouble over manuscripts he had bought which had turned out to be phoney. I could not bear

the idea of taking any more trouble in to that very fine chap, and after a time I decided not to say anything about what had happened. I knew the woman could never write anything herself, and I believed that when she had collected the money for this series she would be through; which has since turned out to be the case.

A man associate of mine who, a writer and lecturer, occasionally helps an amateur to develop, had a young man come into the office who had plot sense but not word sense. He had been trying for four years and could not produce a thing that would sell. My associate agreed that these plots could be used, and a written agreement of forty per cent was entered into, ten per cent of that being the usual agent's commission. Four months of the hardest kind of work on the part of my associate convinced him that in two or three years the young man could be taught to write his own plots. With forty per cent coming in for the next two years, and an agreed twenty per cent for the third year it looked as if the time and effort might pay.

Now, the catch was that a regular agreement, signed, dated and witnessed, had not been procured. The young man had a bad case of swelled head when the fourth story sold, and he informed the magazine which was buying the series that hereafter, checks should be sent to him, direct. By the same mail, he informed the agent and collaborator that "a proper division of checks" would be given. His idea of this proper division was fifteen per cent, sent in a month after he had received a check.

Of course, this man has failed to sell anything else since, but that is no compensation for the time my associate lost nor for the fact that he was made to appear in a bad light, by his client taking things out of his hand in this high-handed fashion.

In my own case, writing books in collaboration with non-writers has brought me some of my most painful if enlightening experiences.

I recently wrote a book for a man, on a technical subject, and had plenty of grief while it was being done. He knew nothing of the popular way in which the publisher wanted the matter presented, and again and again brought an academic attitude to bear, so that instead of really writing the book once, I wrote it three times. In the meantime, I found it impossible personally to meet any of the publishers with whom he was dealing or to meet the agent into whose hands he had put the book. I also found it impossible to have my name put onto the work and at last, grinning ruefully to myself, I just turned over what I had done and walked out of the picture. My own fault. I ought to have known better.

On the market today and one of the most persistent best sellers to schools and libraries is a book on Colonial times, written by a woman well known as a specialized research worker in that field, and the author of several books on the period. The person who actually collects the money is a woman who never wrote a line in her life, but who did have a good many old drawings, documents, family letters and diaries from which the book was compiled.

The real writer accepted the job of under-writing the book because her husband was desperately ill and she needed money. She was to have eight hundred dollars for the job, in advance. She actually got four hundred in advance, and dragged the rest of the payment out for months. The last two hundred dollars was paid almost seven months after the book was accepted by a publisher, under the name of the woman who had the data and material.

This person "had an idea" for another book soon afterward and was highly peeved that the collaborator would not work on that at the same rate, although the material offered was of no use, whatsoever. It was pointed out that now the supposed author "had a name," and that the specialist could have a number of books to do if she wished. As the experienced writer had sent a pleasant letter to the woman, at the beginning of this work stating "I shall look forward with pleasure to my relations with you," her client actually took the case to Court, demanding that the writer should "fulfill her contract"—to write other books!

The case was thrown out after fifteen minutes, but that did not prevent the writer from spending fifty dollars lawyer's fees, from suffering infinite vexation and great loss of time.

My experience is that the average judge and jury, knowing almost nothing of our profession, is almost invariably with the non-writer. Years ago I testified in a case where another woman and I had done translations of French detective books together. A non-writer, a Frenchman, had the rights, as agent, and the intricacies of the case were such that the judge simply shook his head, said it was too much for him, and awarded the contention to the French agent, who made much of the fact that we were both experienced, dyed-in-the-wool writers. He said that we had been too smart for him. Due to this and the unwillingness of the judge to try to understand what had happened, we were both out about fifteen hundred dollars, when all was over.

There are endless variations of the difficulties which the amateur can cause us. For years, I have paid five dollars to anyone who would barely suggest a murder story which I have not in my files. As these files go back to 1899 and

comprise one of the greatest records of its kind, it is not often that a new one is brought to me. When it is, I will pay five dollars for the brief outline of the case and a good deal more if the sender has all the details and photographs, or I will pay five dollars for the mere statement of what, where and when.

A woman in Ohio, four years ago, wrote me of such a case, and I instantly recognized it as one on which I had full detail. I wrote her to that effect, and, following a custom of mine, sent her an autographed novel of mine, as a Thank you. She returned the novel, *Express, Collect*, and sued me shortly after, for five hundred dollars. Believe it or not, that suit was actually started and on the way until my lawyer convinced her lawyer that it was the mistake of an inexperienced person.

Since that time I buy murder ideas from research bureaus, only!

One of the greatest pitfalls for the experienced writer is the loose-foot, half educated adventurer man. These people often have really extraordinary lives, which they have no means, whatever, of putting into words. A recent experience of a well-known writer in the south will serve to illustrate this.

This writer happened, on the waterfront of a southern seaport, to find a derelict man who had really been all over the world, who had been in gigantic rabbit drives in Tasmania, had harvested rye in Denmark, spoke some of the African dialects, knew the New Guiana coast, and had shambled through more queer places than most of us read about in the geographies. The writer learned that this man had married a very uneducated Rumanian woman, and that they were both starving.

He found them a clean room, gave them clothes and medical attention, and food, and started out to write this rough Odyssey. In six months the man, worn by his life, died. The writer, still working on the material he had accumulated in many weary and tiresome hours, sent the widow "up country" to a relative of his, where it was agreed that she should have care and a good home as long as she lived. The writer made a formal lawyer-signed agreement to this.

Two years afterward the book came out. The woman, thumbing a ride to the seaport, got a lawyer of her own race and sued the writer for two thirds of the return on the book. Oh, yes, she got it. The judge was very sarcastic in agreeing with the jury that the writer had put one over. He said that this poor, trusting woman and her famous husband had been sadly deluded by this experienced, hardened writer and that, in their behalf, he was glad that the jury "had given these unfortunates the benefit of American justice."

The writer brought counter suit for the expense of maintaining the couple, and for maintaining the wife, and had also a clumsily signed document in which the man had agreed to "any division of the results of these meetings" but the next judge was equally indignant. The southern writer estimates that about two thousand, four hundred, represents his loss. He should, of course, have taken the man to a lawyer, had witnesses and an iron-clad contract—but even then, it is possible for the non-writer to beat us. Here is a case which has just been concluded in England.

A Russian had some amazing stories of his escape from the Soviets and what not. An English writer found this man starving, took him home and got a signed agreement from him that there should be a sixty-forty split on his stories. The Russian prospered under care, and another writer heard of him and approached him. The Russian made an agreement with him, too. The second man, not so well known as the first, got the stories in early. The second man got them in a week afterward. The Russian went to the police and said that *both* the writers were defrauding him. The English court awarded one tenth of the worth of both sets of stories to the experienced writers and directed that they should pay the rest to the Russian.

"Ghosting" books and articles has many a pitfall, but these are not so serious when experienced writers collaborate or when even a half experienced writer and an experienced writer do so. It is the non-writer who throws the monkey wrench into the works.

Many splendid collaborations have taken place between experienced writers without the scratch of a line to bind the bargain, and without the need of such a line, so long as both parties are alive, but even here there is a hitch, because the estate of a writer may be a very different affair, indeed, and may make all sorts of trouble for the one collaborator who is left. As for collaborations between the non-writer and the writer, the written agreement is not only necessary, but should be entered into, signed, sealed, and delivered *before* any work, whatsoever, is done by the writer.

The person who has never written and never will write has little understanding of writing. That simple sentence is the red flag of danger, to those who are writers, who enter into such an arrangement as gives the non-writer the job of furnishing information or other material which the writer then puts into shape. The non-writer will too often believe that the material which *he* furnishes is the whole thing and that the writer is merely "throwing words

around," as a non-writer once expressed it to me."

The proportion of return which should go to the writer-collaborator should be at least fifty per cent and unless the material is very rare and involves research and the expenditure of money on the part of the non-writer, sixty or seventy per cent is not too much to ask. The writer should be exceedingly careful that he holds tight to his position as the say-so man, *in every transaction involved*, and this means the placement of the finished work, the collecting of the money, and the making of all and every personal contact with editors and publishers. Any writer who has once experienced the embarrassment caused by a non-writer's demands and exactions in dealing with editors and the publishing world will appreciate that this is almost the first item which should be settled in the agreement which is signed by both the collaborators. Of course, if the non-writer is going to bring out a book at his own cost, that eliminates the item, in which case the writer should be sure that the manuscript is not delivered *until full payment is made*, and should never be led into the error of agreeing to accept a royalty division on such a book, since not one in a thousand ever pay back even the cost of publication.

The writer who furnishes the writing for which police officers and detectives receive by-lines has a separate and very difficult problem. Every one of these non-writers has a different idea of the proper division of the pay check which precedes or follows publication. The experienced collaborator in this field will learn the peculiarities of each individual and act accordingly, but he should never agree to less than fifty per cent for himself and in many cases should have a good deal more.

AMERICAN FICTION GUILD OFFICERS

THE annual election of officers of the American Fiction Guild resulted in the election of George A. McDonald as president. He succeeds Arthur J. Burks, who declined to be a candidate for re-election. The other officers are as follows:

Vice presidents: Erle Stanley Gardner, Sewell Peaslee Wright, Albert Richard Wetjen, William C. Lengel, L. Ron Hubbard, Louise Rice.

Secretary: Viola Irene Cooper.

Treasurer and executive secretary: Jane Weston.

National counsel: John J. Wildberg.

Public relations committee: Ed Bodin, chairman; George Armin Shaftel, Otis Adelbert Kline, Harry Lee Felling, Linda Roberts.

Special consultant: Flora Mai Holly.

The American Fiction Guild headquarters are now at 526 Hudson Street, New York.

WANT TO WRITE FOR GIRLS? GET A LINE!

. . . By HELEN DIEHL OLDS



Helen Diehl Olds

IF you want to write juvenile fiction, the best advice I can give you is—Get a Line! Specialize!

First of all, decide which of the three ages of children you prefer to write for. Then pick a special type of story for that age and keep on writing that same type until the editors begin to expect it from you. It's much like a young girl cultivating a line to capture a boy friend. Getting a line will help you to rope an editor, too!

My own experience may be helpful. Long ago, I realized that I enjoyed writing for the older girls (teen-age, it's called) best of all. That is, better than writing for small children, or "middle-aged" children. I had tried boys' stories, too, but I know now that I liked the teen-age girl stuff best.

All right, that was the age I'd write for. As for the type of story. I had written all sort of stories and sold 'em: mysteries, school stories, home adventures, and so on. But one day, I decided to take that old, old advice to heart. You know, about writing about what you know most. In other words, I'd get myself a line and see what'd happen.

Here's what I did. I sat down with myself and spent some time, thinking over my entire life, up to and including the present. What did I know? I asked myself. Well, myself reminded me that I had spent a good many years off and on, before and after my marriage, holding down jobs as reporter or society editor on newspapers, both dailies and weeklies. Also, my older son, who was twelve the year I had this heart-to-heart talk with myself, was in the throes of mimeographing a weekly newspaper (it lasted all one winter, with the newspaper offices in our attic!) and I knew a lot about that. Surely, we (myself and I) could write newspaper stories for girls.

After that, every time I began to write a

story, I'd work and pull and shape the plot until it fitted into my specialty: the newspaper office. A newspaper office is as large a background as life itself, and almost any kind of a story could be given a newspaper setting. I began to do newspaper stories, and they sold, too. Later, I discovered that my newspaper stories were sufficiently different for a girl's serial (and finally a book!). Both of my books have girl reporters as heroines, and at that time, no such character had crossed fiction for girls. The same week that my first book appeared, another one came out, "The Girl Reporter," by Carl H. Claudy. Things like that happen.

I stuck to the newspaper stories for a long time and did a lot of them. I had four different types of heroines working on four different types of newspapers. There was Judy, who was seventeen, working on a middle-sized town daily as a cub reporter; Joan, who was fourteen, acting as sort of office boy on a daily where her older brother was the reporter; Babs, who was sixteen, managing a small weekly in a tiny town down in Texas, while her mother, the real editor, was away; and Teen, aged fourteen, who with her brother, Rusty, was operating a small mimeographed newspaper in a Long Island suburban town that had no other newspaper. Teen's adventures were based on the experiences that Bob and his chums had with their little mimeographed weekly up in our attic that winter.

These newspaper stories sold to *American Girl*, *High Road*, *Portal*, *Queens Gardens*, *Torchbearer* and so on. . . . I also sold another story, a business one, though not a newspaper background, "Feather in Her Cap," to the *Classmate*. It was about a girl bolstering up her courage when she went to apply for a job.

I was enjoying my working girls a lot, but my twin brother, with the frankness of one's family, complained, "Why don't you write something else besides girls working on newspapers? Do you have to write about girls working? Can't you write about girls who just have a good time?"

Well, my girls did manage to have a good time even though they held down jobs, and they really enjoyed working on newspapers, even as I had, myself. However, I wouldn't argue with my twin. He's six feet and I'm only five, so I

Mrs. Olds is the author of "Joan of the Journal" and "Barbara Benton, Editor," published by Appleton, and of a large amount of fiction published in leading juvenile magazines.

just murmured something polite and began to look around for another "line."

Once more I sat down with myself and asked, "What else do you know?"

Well, myself reminded me that way back in the dark ages, I had spent five delightful years at a small boarding school. I recalled how I used to tell the girls back in those days that some day I was going to write boarding-school stories and put them all in. How could I have forgotten about that? With a rush of memories, those days all came tumbling back to me: the teachers, some nice, some awful; the girls, ditto; the fun we had, the studies, the basketball games. . . . Surely, myself and I could write boarding-school stories for girls.

All right, I would. That'd be my new line.

Now, whenever a plot reared its head, I'd twist and shape and poke and pull it until it fitted into my boarding-school background. I placed my boarding school in the south, although the one I had gone to was in Ohio. I had, however, attended the University of Texas for two years and liked the southern setting. Since I had spent most of my boarding-school days rooming three-in-a-room in the Tower Room, I had my heroines (three in number) room in the Tower Room, too.

Some of the stories grew out of my own youthful activities. I recalled that at boarding school, we used to dress dolls for the poor kids at Christmas time. My three heroines did likewise, and through a mix-up, their dolls were presented to the old ladies in the Old Ladies home! One of the girls, nicknamed Sandy, was usually the springboard for the stories. Sandy's the kind of a girl who always has something new up her sleeve, so it's easy to pin stories onto her. Another story, "Easter in the Rain," was based on the Dayton flood of my schooldays.

Sometimes, the stories were suggested by things from my present-age life. My husband's a photographer, and naturally I've picked up a little (very little, he says) knowledge about that. In one story, Sandy gets the photography bug and almost causes a big fire, as she develops her films in the bathroom. I linked this

all up with an old Southern superstition and called it "Rabbit at Midnight!"

Then, several of my friends here on Long Island took up astrology, and I had to listen to their chatter over the tea cups and luncheon tables. So . . . Sandy dabbled in astrology in "Sandy's Ruling Sign." All of these stories appeared in *The Torchbearer*, but other stories about my trio at Holly Hall have been published in *The American Girl* and *St. Nicholas*.

Of course, now and then I do weaken and stray from my specialty. I have sold a bunch of younger stories and even some adults, but they're sidelines. I have found that I sell most stories when I'm sticking seriously to specializing on teen-ages and one special line.

It will pay you, too, if the juvenile field appeals to you, to decide what type and age of juvenile stories you want to do, and then to sit down and review your life, just as I did. It's really fun! Ask yourself what you know. Perhaps it's sports, or art, or music, or farming, or marionettes. Perhaps you're one of those lucky creatures who travel a lot. . . . Perhaps you've lived in foreign countries. . . . Perhaps you've flown airplanes or run a tea room or raised dogs! Find your specialty and stick to it.

If you study girls' stories, you will find that almost every successful author has her own specialty. Elizabeth Corbett has college stories; Lenora Mattingly Weber, ranch stories; Esther Greenacre Hall, college and horses; Margaret T. Raymond, business stories; Ellis Parker Butler, humor; Marjorie Medary, girls of long ago. Erick Berry has many specialties: Africa, marionettes, architecture! And Kenneth Payson Kempton writes of the Maine coast.

Think of those classics, "Beautiful Joe," "Grayfriar's Bobby," "Black Beauty." Didn't those authors specialize, too?

You'll find your girls' stories are easier to do now, than in the old days when you flopped from one type and age to another. Do one type till you tire of it, or exhaust yourself or your field, then start in with your next "line."

Take a tip from the late Chic Sale and become a specialist, too. You'll land faster, I'm sure of it.

||| THAT SOMETHING MORE!

. . . By R. ADDISON ADAMS

FREQUENT references are made to the countless short-story plots to be found in the Bible. The story of Ruth, the Prodigal Son, David and Goliath, and scores of others furnish basic plots on which thousands of

modern tales have been built. Though much point has been made of the plots themselves, too little attention has been called to the technical perfection with which they have been developed. The student of short-story technique need look

no farther than the family Bible to find perfect examples of the story teller's art.

Take for instance the story of Elijah the Tishbite, I. Kings, 18. It will be remembered that Elijah, the chosen of the Lord, was at sword's points with Ahab, king of Israel. Ahab worships Baal, the sun-god, and Elijah is striving desperately to turn him to Jehovah, whom he declares positively to be Lord God of Israel.

Elijah even goes so far as to affirm that the disastrous drouth which is laying waste the countryside is due to the wrath of Jehovah at the unbelief of Ahab and his people. Ahab pooh-poohs the assertion and Elijah challenges him to a duel of gods. Each will build an altar to his pet deity, lay it with wood, and provide it with sacrifice, but put no fire under. He who can call down heavenly flame to light his pile shall be declared the winner! and his shall be the One God.

Fine! Here are the ingredients of a splendid story: conflict, obstacle and an end to be achieved, and to top it all the element of human interest—commoner against king, weakness against might, David against the giant. To enhance this latter and make certain that Elijah has enough odds against him, the author gives Baal 450 prophets—450 priests chanting and moaning and groaning and praying and exhorting Baal to send down fire—450 holy men, the king of Israel and his people, and Baal, the sun-god, all against poor little Elijah the Tishbite and his practically unknown god, Jehovah.

Of course Ahab had the first chance to do his stuff. *The loser must always try first.* It was technique then, and it's technique today. Anything else would utterly destroy the climax and ruin the story.

The priests grunt and strain and Elijah bides his time. He snickers a little in his beard as the hours pass and the prophets of Baal turn on the heat. At noontime he even addresses the enemy. He suggests that perhaps Baal is away on a journey, or sleeping, or busy about the garden with his potted plants. He waxes quite sarcastic. Perhaps if the prophets make more noise—

The din thereafter is terrific. The priests cut themselves with sharp instruments and let their blood out on the ground. They shout themselves hoarse and dance the soles off their Sunday sandals, but it does no good. Evening approaches and the fire is still unlit.

And now it is Elijah's turn. All he has to do is succeed where the prophets of Baal have failed and we've got a darn good story. Let him but simply raise his hands to heaven and call down fire, thereby putting Ahab and his false gods to everlasting shame, and everybody will go home satisfied.

But wait! the author is not through yet. This author knows his stuff. He isn't writing for a magazine that will be forgotten two weeks before the next issue comes out. He is writing a story that will be as good two thousand years from now as it is today. So he adds *that something more* that makes the good story better.

The difficulties that face Elijah are many. He is greatly outnumbered. He has just seen Ahab fail and the dampness of evening is all about him. He surveys the wood upon his altar and finds it cold and clammy. It will take more than spontaneous combustion to touch this off. The crowd is silent. For the moment they are on the fence, waiting to see what Elijah can do. If he brings down fire they will cheer and applaud. If he misses, they'll tear him limb from limb.

It's a tough spot, but not too tough for Elijah. In fact he makes it tougher! There are probably a few skeptics in the crowd who believe Elijah might light his pile by some sort of trickery. Perhaps there is an Ethiopian hidden somewhere about the altar with a match. It could be done. But Elijah can't have skeptics. This must be a convincing demonstration.

So he orders four barrels of water poured over the wood.

Cheer-ristmas! This guy is crazy sure enough! It was bad enough to have to light the fire in the first place, but now the wood is saturated. Any fool knows wet wood won't burn!

But Elijah isn't through. He orders four more barrels of water dumped on the altar, and four more after that! And when the fire comes Elijah is justified, for it not only burns the sodden wood, but it consumes the very stones of the altar and licks up the water in the ditch.

Yes, my writer friends, it was a test. Even Ahab was convinced. But it was *that something more* that did the trick, *that piling of one seemingly impossible thing upon another.* And you may study text-books on writing until you are older than Methuselah's cat and you'll never find a better example than this of what makes a good story great.



CASH IN ON YOUR LONGINGS

. . . By A. OWEN PENNEY

HAS the old think-tank been drained dry? Never mind. There are always one or two ideas that you can fall back on.

Escape. That's a ringer.

People want to get away from something; from themselves, from the folks at home, from the daily grind, the monotony and deadness of the job, the people they work with. They want to drop their tools, their sales books, right where they stand and walk out; to get away—just away. To be and do something different.

You've been that way yourself. Now, haven't you? Maybe you're that way right now.

All right, go ahead and write that up. Set it down on paper—just how you feel, how disgusted and fed up you are, how you long to chuck the whole thing and run away. Lay it on thick. Get savage about it. The more feeling you can put into it, the more despair and hopelessness, the more convincing it will be, the closer it will touch some other escaper. So pour it on—intensify it.

Then write what you *wish* you were doing.

What's your idea of escape? What is it that you'd rather be doing than the hateful thing you are doing right now? Is it money you want? Do you want to take a wild hellbent trip into dangerous lands? Do you thirst for adventure? For romance? For a career of some kind? You can have them all. You can have anything you want—in your imagination. *Nothing* is impossible to the imagination. In reality what you want may require millions.

What you want to do may land you in jail or an insane asylum. It may be so silly that it makes your face red even to think about it. But there need be no inhibitions about imagining it. And certainly there is no law against writing it.

Escape! Make a way of escape for yourself and you will delight and liberate many others at the same time.

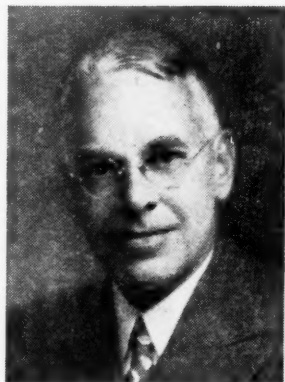
Another plot source for the old run-down brain is "turning the tables," or "getting even." One critic calls this "the spite plot."

Perhaps some one "done you wrong." You'd like to get back at him. Maybe the City Fathers don't run the town to suit you. The streets are dirty. The taxes are high. The police department needs a washing: You'd like to show 'em up, to take things in your own hands for awhile. Maybe the Big Boss is grinding his employees into the dirt. At any rate, you are sore about something—plenty sore. You are indignant. You are outraged. Your sense of justice is making you see red. You know what you'd do if you had a chance. O. K., that's fine.

Whatever the cause, you've got an emotion, and emotions are what make stories. Your resentment may write itself out in the comical discomfiture of the town's smart guy or meanest merchant or social prig, or it may lead to a serious crusade that attracts the attention of the nation. But it's a story. And editors buy the good ones.

A GREETING CARD EDITOR ANALYZES CONTRIBUTORS

. . . By **FRED W. RUST**



Fred W. Rust

IT IS difficult for some of you who write greeting-card verses to understand why the greeting-card publishers do not always purchase your material. You may say, when your work comes back to you with a rejection slip, "I don't believe they even read the verses!" My answer is, if your

verses were sent to a reputable publisher they were carefully read by a competent critic. We are all in search of new and talented writers who have the knack of saying "Merry Christmas," "Happy Birthday," etc., in a fresh and clever way.

But here is something that may surprise you. Many times we have been offered verses written by men and women well known for their books and their magazine verse, but to my recollection none of their material has ever been accepted. They do not seem to have the proper slant on this form of writing. I have often said that a verse must have the same cleverness that it would have if the writer were first to pen a clever letter and then convert it into rhyme. But this is not all. It must also contain: (1) a wish, (2) a compliment, or (3) an expression of appreciation. Just plain poetry will not do.

Now let us go back again. Why were your verses returned to you with a rejection slip? By the standards of the particular publisher, (1) they may have been poor; (2) his verse appropriation may have been exhausted; (3) they may not have differed sufficiently from the verses he already had in his files. Incidentally, it may amaze you to know that a publisher may have in his files twenty or thirty thousand verses, all catalogued and classified. Any one of the large publishers could make attractive and seemingly new and novel lines for ten years without the purchase of a single new verse.

Mr. Rust is president of Rust Craft Publishers, Inc., one of the oldest, largest, and most successful greeting-card firms. He writes this article as a result of experience covering thirty years as a greeting-card editor.

Why then do we buy verses at all? The answer is, the business has gone successfully ahead even during difficult times because the publishers have kept a youthful attitude toward the business. They demand new styles in verse writing as well as new styles of designs. In that way, greeting cards have held the interest of the public that buys them.

You ask, "Why don't the editors answer my letters requesting criticism of my work?" Here again there are logical answers. A letter to you might start a correspondence that the editor is too busy to conduct, and many times these letters come from those whose verses show no sign of talent. Again, the editor usually has other duties besides that of buying new material. He may plan the new lines, perhaps aid in sales or advertising, and it is no small task to keep in orderly usable condition the files of verses which have been previously purchased. Finally, there is simply too much material in the editor's mail box to make possible personal replies to the contributors.

Each editor has a list of writers on whose material he can more or less depend. In each envelope they send, there are at least a few verses worth reading a second time. The editor wishes the list of dependable contributors were longer, of course, for the fact is that successful writers do not confine their work to any one publisher.

You may ask, "Was the first material these writers sent to you good?" My answer is, "Not always." However, they revealed a talent worth watching, and hard work brought them around to the pay checks. Perhaps their first efforts did not "ring the cash register," but, nevertheless, they kept at it.

Of course, back of the ability to make rhymes there must lie ideas—clever ideas. Some rhymsters will never get into print because they have no originality, not because they cannot write satisfactory rhymes.

In writing your Christmas verses this year, let me give you a helpful suggestion. Look over the cards you received last year. Many of them contained little notes scribbled at the bottom or written across the back. See if some phrases

have been used that might be converted into verses. If last year's cards have been destroyed, do it this coming season.

Remember that no one person in any publishing house has the responsibility of buying or rejecting your material. Your verses do not go into the files unless at least three people vote for their acceptance. As it is, thousands of verses are bought that never appear on cards. When they are making new cards, the editor and his co-worker often wonder what was in their minds when they gave those verses their stamp of approval!

In closing, let me say that I personally enjoy going over the material of new writers fully as much as I do scanning the rhymes of those whose names are familiar to me. This work can be quickly done by one who, like myself, has been doing it regularly for thirty years. Like a miner after gold, I dig rapidly until I see a glint of gold in the soil. Then I slow up and take time in examining the ground more carefully. Perhaps there is just a bit of gold—just one verse in a group of twenty that seems to have merit. I am happy when I can submit it to others for their consideration and possible purchase.

SO YOU WANT TO WRITE GREETINGS

. . . An Open Letter from DORIS WILDER

Dear K:

You've been seeing "Three Men on a Horse" and "Mr. Deeds Goes to Town," huh? If "Oiwini" and "Longfellow" could earn money writing verses for greeting cards, you're sure you can.

No, K, I don't think you're "pixilated." Sentiment-writing is a fascinating vocation, and if you make a go of it, it's profitable, too. There's not much glory in it, but more than one big-name author turns off greetings as a side-line. You're not dependent on anyone else for your material. You can arrange your own working schedule. Each day's mail will bring you surprises, some pleasurable and some otherwise, but even the disappointments will keep you from being bored. And if, for all your surface sophistication (a valuable asset since up-to-the-minute-ness is requisite), you are a bit of a sentimentalist (as you must be to give your verses the necessary emotional appeal), you'll find pleasure in knowing that you are helping to "scatter sunshine." A friendly thought, a cheery wish, a bit of sympathy, a laugh—

By the way, your ability to be funny is perhaps the chief reason why I say go ahead and see what you can do in the greeting-card field. There simply is no saturation-point for humor. You can sell as many real laugh-getters as you can turn out. I'm afraid some of us professionals would starve if we had to depend for income on our "straight" stuff.

I say, "Go ahead!" but, K, I think you should realize at the very outset just what you are up against. Breaking in is not going to be at all easy. Perhaps the same amount of talent and effort in some other field would bring you quicker and greater returns.

Conditions have changed very materially during the past four years. Several of the largest greeting-card firms no longer are in the market for free-lance offerings. They depend entirely on the work of a salaried staff, or on submissions, often written on assignment, from a few outsiders who have proved their talent and reliability over a period of years. Some of the other big companies now have so many excellent verses for general use already in their files or otherwise available, that they are buying only exceptional material, often of timely interest or of the novelty or humorous types. The small firms,

including the publishers who limit their lines to boxed assortments and cards for personal engraving, need comparatively few new sentiments each year, and, perhaps, have regular sources through which they obtain these.

New writers always have a chance to "grow up" with equally new companies. This is because the older writers, who already have profitable contacts, either pass up these infant firms entirely, or submit to them only sentiments which have been rejected elsewhere. But unfortunately, in trying out these new companies you take a risk. An office routine making possible prompt and efficient handling of manuscripts may not have been organized. Cash resources may not be sufficiently large for payment on acceptance. The firm may go bankrupt, and its properties, including all material in its files, whether paid for or not, may pass into other hands.

Your best chance, of course, is with the well-established firms which still do welcome free-lance contributions. Try them out, and concentrate on co-operation with the one or two editors who show the most interest in your work. Give first choices of your new originations to these editors. Twice a week is not too often to send in a set of from ten to twenty verses—oftener if you can keep up a high standard.

Right here I want to say, K, work for quality, not quantity. The day when almost any adequate sentiment and many inferior ones would eventually find lodgement is past. A newcomer, now, has little chance of making the grade if he expects editors to wade through dozens of mediocrities in order to cull out one gem. And a few poor numbers will create so unfavorable an impression that some really good ones will be overlooked.

When you have written a set of twenty verses, lay them away for a day. Then go over them as if they were someone else's work. Look at each one and ask yourself, "How would this verse strike me if I were trying to select a card from the dozens on display in a shop? Would I even consider it? Would it appeal to me more than the others presented to my attention? For which of my relatives or friends would it be appropriate? To which ones would I really take

pleasure in sending it, knowing they would take pleasure in receiving it?"

If you cannot name ten actual people as potential recipients of a sentiment, you can be quite sure no editor will want to gamble on it. You don't have ten grandmothers of your own, of course, but would the real or imaginary grandmothers of ten miscellaneous acquaintances of yours like to receive your "Happy Birthday Wishes for Grandma"?

Try to picture how each of your verses would look in print. Can the idea be grasped at a glance? Is it interesting? Amusing? Warm? Sincere? Worth while? Does it express a definite wish or message? Does it sound well when read aloud?

Do a little figuring: At the usual rate of fifty cents a line, you would only have to SELL an average of two four-line verses, or one eight-line verse per day six days a week in order to gross one hundred dollars a month. There is no point in paying postage on seventeen or eighteen "doubtfuls" or "duds" which will do nothing to enhance your writing reputation, and may even detract from it. Therefore, no matter how much it hurts you to do it, throw away each and every sentiment which you would not buy if you were an editor.

If I were you, unless I knew that some editor who had shown interest in *n.y.* work was definitely in the market for "seasonal" material, I would specialize for a while in writing birthday and get-well wishes. There is a ready year-around market for these with most firms, inasmuch as birthday and convalescence cards have a large and continuous retail sale. Funny ideas suggestive of clever illustration are especially in demand. No, you don't need to be an artist. Just write out a brief description of the design you have in mind, or of any novelty fold, cut or attachment required to give point to your wording.

When you have a good supply of birthday and illness sentiments going the rounds, you can try the other "everydays"—that is, greetings for occasions which may occur any day of the year, as, anniversaries, weddings, births, winning of an honor, departure on a trip, gift presentation, bereavement, gift presentation, thanks for a gift, shower invitation, etc.

Start your seasonal stock with Christmas verses, first sets of generals (those that could be sent by any person or group of persons), then humorous and novelty sentiments suitable for one-at-a-time selection from retail counters and racks; and, finally, "specials" such as juveniles, and greetings to relatives, one's employer, the boy friend, minister, teacher, doctor, etc.

Meanwhile, you may have accumulated a few "naturals" for Valentine's Day, Easter, Mother's Day, and Graduation, but you can turn your attention definitely to writing these at any time good prospects for marketing them develop.

You'll find four rather short lines the most saleable length for a verse, but you can sell one, two, six and eight-liners. In an eight-line verse, lines two, four, six and eight should be a little shorter than the others to give a well-balanced effect.

Typewrite each sentiment on a separate sheet of paper—filing-card size, 3 by 5 inches is good. Be sure that each sheet has your name and address on it, and a number by which that particular sentiment may be referred to in correspondence. Keep carbon copies, of course, and careful records of dates of submission and return, acceptances, holds-for-further-consideration, etc. Group your verses into sets all of one kind, as ten religious Christmas greetings; eight relative birthdays; twenty humorous get-wells; twelve Easter juveniles; fifteen Valentine wise-cracks. You'll find this facilitates filling requests for submissions of a certain type. Editors want to read only material for the lines on which they are working at a given time. They are annoyed with the writer who puts them to the trouble of handling verses of a classification which they never buy, or which they have stated is temporarily not of interest to them.

With each set, send a self-addressed fully-stamped envelope for the return of the unavailable material. Don't ask editors for criticism nor bother them with inquiries, even if as long as a month elapses before you get a first report. And, K, send out each group, no matter how long it has been going the rounds, in "mint" physical condition, so it looks as if newly created for the especial consideration of the firm to which it is submitted. Revise your rejects; fill in gaps left by sold numbers with new ones; make fresh copies (be sure your ribbon is good and your type clean), and try, try again.

Study the published verses in the greeting-card shops and try to write better ones. Analyse the sentiments you sell and figure out, if you can, the appeal which put them over. Go over your sales to a particular company with a view to learning its "slant." Respond promptly to any editorial request for submissions with new material of your best quality. Learn what conditions stimulate your creativity, and then induce those conditions and capitalize on them. Keep regular working hours, but be on the lookout for clever ideas during your leisure time. Avoid triteness, but use colloquial or conversational rather than literary language. Don't repeat yourself, or imitate others. You wouldn't be silly enough deliberately to plagiarize, even if you were dishonest, which I know you are not. Persist, no matter what discouragements you meet.

After you have proved your ability to "deliver the goods" regularly, editors will read your submissions with particular interest, and buy your verses, quality being equal, in preference to those of the "unknowns." They will keep you advised of their current requirements and ask your cooperation in filling specific needs. Moreover, some of the markets which are "open" now may be "closed" a year or two hence, and you may find yourself on the inside, a staff contributor, writing more or less on assignment, and receiving frequent checks of the "income" rather than the "pin-money" class.

Good luck to you, K!

Sincerely,
DORIS WILDER

POET'S HARVEST

By JOSEPHINE INGRAM

All that there is of beauty
Has long ago been told;
The singing words of the poet
Are as old as the earth is old.
The fruit of the farmer's seeding
Is the tall grain, ripe for mowing;

Words are the seed of the poet
And song is the fruit of his sowing.
So do I sing of beauty,
Who have no other choice,
Than to add to the master chorus
The grace-notes, of my voice . . .

THE AUTHOR & JOURNALIST'S ANNUAL

HANDY MARKET LIST OF GREETING CARD MARKETS

In order to give as fully as possible requirements of firms which seem to offer good opportunities to free-lance writers, names and addresses of a number of greeting-card manufacturers concerning which no information is available have been omitted. In cases where information is incomplete, writers should query before submitting sentiments. Contributions to any of the firms listed should be accompanied by self-addressed fully-stamped envelopes for return.

Anna Bell Art Studio, Box 27, Elmwood Sta., Syracuse, N. Y. Prepares line in November and December for following year. Christmas and Everyday box assortments. K. E. Boles.

Artcraft Greeting Card Co., 142 Park Row, New York. Bankrupt. R. J. Tuffy, trustee: 157 Chamber St., New York.

Artistic Card Co., 414-418 Carroll St., Elmira, N. Y. General prose and verse for Christmas, Birthday and Convalescence reviewed during January, February and March. Reported to file copies of submissions, making selections from time to time, and sending checks to cover purchases subject to prior sale. Current inquiry not answered.

Art Point Studios, Sebastopol, Calif. "Not in market. Personal cards only—no counters or boxes."

Auburn Greeting Card Co., (division of Messenger Corporation.) Auburn, Ind. "In 1937 we will buy Christmas sentiments from June 1 on to October 1 and will expect to pay 50 cents per line. Our main requirement will be 'general purpose' sentiments. No family greetings. We want a maximum of variety, and can thus use material within the entire range from formality to humorous. We buy nearly as many religious sentiments as general purpose, and in the religious line the greetings should be so worded as not to limit their use from individual to individual, but could be used by Mr. and Mrs. to Mr. and Mrs. as well. Verse is preferable and eight lines the limit, with average, say, of four lines. We sometimes use a two-line rhyme that goes very well. Also in the market within the dates specified for ideas requiring special illustration for clever or entertaining cards and ideas for humorous cards, and in this group, of course, there is no 'general purpose' limitation." L. Leroy Close, sales manager.

Ayer, S. M., Co., 791 Main St., Worcester, Mass. Out of business.

Bell Engraving Co., 21 Howard St., New York. Box assortments. Current query not answered.

Bluebird Studios, Fitchburg, Mass. Box assortments. Staff-written.

Bockmann Engraving Co., 2218 N. Racine, Chicago. Christmas material (general only) during January and February. H. R. Bockmann. 25 cents a line. Current inquiry not answered.

Bromfield Publishers, The, 12 High St., Brookline Village, Mass. Reviewing only submissions from writers known to the editor.

Buza Company, The, Craftacres, Minneapolis, Minn. Buys sentiments for Valentine's Day, Easter, Mother's Day, Father's Day, Christmas and New Year, and the various Everyday occasions. Publishes religious cards, juveniles, mottoes, family greetings, novelties and specials. Sentiments may be sent in at any time for any occasion. Editor keeps regular contributors informed as to specific needs. Reports within reasonable time and pays on acceptance. M. Bardouche. 50 cents a line.

Buza-Cardozo, 3723 Wilshire Blvd., Los Angeles. Seasonal and Everyday prose and verse. "We will not be in the market for general Everyday verses until March. At that time, we plan to create our May release. We do not go in for flowery sentiment either on Christmas or Everyday. We produce only a very few juveniles, and very few relative cards. Our lines are too decorative for the general type of sentiment found in the market. On the other hand, we are always interested in 'laugh-getters'. There is no 'closed season' here." Mahle Bolton. 50 cents a line.

Carrington, Geo. S., Co., 2732 Fullerton Ave., Chicago. Buys prose and verse for Christmas and Valentine's Day, during April and May. Particularly interested in Valentine puns. A. D. Watson, Jr. 25 cents a line.

Chilton Greetings Co., 179 Lincoln St., Boston. Christmas and Everyday box assortments. Mary E. Chilton.

Colonial Studios, Inc., 395 Dwight St., Springfield, Mass. Christmas and Everyday box assortments. Reported to file copies of submissions, making selections from time to time, and offering to buy, subject to prior sale. No current information.

Columbia Manufacturing Co., 277 Fifth Ave., New York. "We do not import Christmas cards any more."

Copley Craft Cards. See Jessie McNicol.

Doehla, Harry, Co. See Bluebird Studios.

Dreyfuss Art Co., 137 Varick St., New York. Not in the market.

Etchcraft Company, The, 600 West Van Buren St., Chicago. "The only sentiments that we could possibly be interested in would be such as would be suitable for business Christmas cards. We do buy good designs and exceptionally good photographs of snow scenes and would be glad to receive such material for consideration." Donald K. Stoner.

Exclusive Company, The, 414-416 North Third St., Philadelphia. "Not interested."

Gartner & Bender, Inc., 1104 So. Wabash Ave., Chicago. Publishes cards for Christmas (relatives only), the Everyday occasions, Valentine's Day, Easter, Mother's Day, Father's Day and Graduation. The editor recently wrote: "As regards future material: we are always ready to consider verses for the Everyday lines—Birthday, Convalescent, etc.; our needs at present are few, but if you would let us hold whatever material you might send until such time as we may be able to use it, it might facilitate dealings. Our next seasonal line will be Valentine." Lee Sturdy. 50 cents a line.

Gatto Engraving Co., 52 Duane St., New York. "We will not be in the market for any material for some time."

Gibson Art Co., 233-241 W. Fourth St., Cincinnati. No longer in the market.

Hall Brothers, Inc., Grand Ave. and Walnut St. at 26th, Kansas City, Mo. "We are always ready to buy unusually good material for these seasons and occasions: Christmas, New Year, Valentine, Easter, Mother's Day, Father's Day, Graduation, Thanksgiving, St. Patrick's Day, Birthday, Convalescent, Friendship, Bon Voyage, Gift, Thank You and Invitation. These headings are very general and under most of them come the more special greetings for members of the family, special friends, and sweethearts. We like formality, breeziness, sophistication and whimsy! Above all we appreciate the originality that has warmth and appeal—not the arty kind that is merely clever. Most of the verses on cards featuring Popeye, Mickey Mouse, etc., are written by someone here at Hall's. We make first reports immediately, holding only those sentiments which we may be able to use. We'll continue to be especially interested in Valentine and Easter material through most of January—then we'll want material for Graduation, Mother's Day, Father's Day, etc." Mary E. Johnson. 50 cents a line.

Hampton Art Co., 470 Atlantic Ave., Boston. Christmas and Everyday only. "About our only requirement is for humorous ideas for our Everyday line. We are always in the market for material of this character."

Heywood, R. R., Co., 263 9th Ave., New York. Christmas and Everyday. Short, impersonal sentiments preferred. Ethel Forsberg. 50 cents a line.

Ho-Biel Studios, 245 Broadway, New York. Box assortments. Inquiry not answered.

International Paper Goods Co., Park Lexington Bldg., 247 Park Ave., New York. "General type prose and verse, also some personal sentiments. Counter cards and box assortments. Our rate of payment is 25 to 40 cents, or in special cases we would pay as high as 50 cents a line." J. Kasten.

Keating Co., The, Laird-Schober Bldg., N. E. Cor. 22nd and Market Sts., Philadelphia. Christmas and Everyday sentiments in verse only. Buys at any time. 50 cents a line.

King Engraving Co., 234 So. Fourth St., Philadelphia. Box assortments. No current information.

Leecraft Studio, 2417 Pacific, Spokane, Wash. "Not in the market any more." Alvin McElvain.

McKenzie Engraving Co., 1010 Commonwealth Ave., Boston. In the market at all times for Christmas, New Year, Mother's Day, Father's Day, Easter and Everyday occasions, general, relative and special. Verse and a little prose. Publishes both counter and box assortment cards. Some religious sentiments. No juveniles. Breeziness and sophistication both welcome. Wise-cracks very acceptable. The editor is always on the lookout for "clever" ideas for the Everyday line, especially suggestions for novel cut-outs. Sentiments may require special illustration, or they may be suitable for use with "ready-made" designs. Prompt reports. C. B. Lovell. 25 cents a line.

McNichol, Jessie H., 18 Huntington Ave., Boston. A year-around market for both Seasonal and Everyday sentiments of two, four, six and eight lines. Favors verse of a friendly, almost sentimental nature. Must really say something, "not be merely descriptive. The line ranges, however, from greetings that are 'a bit formal' to humorous verses (not comics). Does not make "cut-outs." Greatest need seems to be Christmas and Birthday material, but Valentines, Convalescent messages, simple little verses for gift enclosures, and other Everyday occasions find welcome from time to time. "Mother" is the only relative who interests Miss McNichol much. Standard rates.

Mayflower Publishers, Inc., 1 University Road, Cambridge, Mass.

Metropolitan Lith. & Pub. Co., 167 Bow St., Everett, Mass. Current inquiry not answered. Formerly paid 50 cents a line for first-class material for all occasions. Fred P. Luetters.

Norcross, 244 Madison Ave., New York. Closed market.

Paramount Line, Inc., The, 109-119 Summer St., Providence, R. I. "Always glad to receive sentiments from free-lance writers. Greatest need is for verse, 4, 6, or 8 lines, although we do publish some prose. Each sentiment should incorporate a specific thought, and be written in easy, conversational style. Glad to answer any queries concerning current needs. We publish juvenile cards, and are interested in good, snappy comics. Rates, 25 to 50 cents, according to merit. At present working on Valentines and Easters, and always on Everyday. We use some religious material." Ada M. Stedman and Theodore Markoff.

Pease Greeting Cards, Inc., 260 Laurel St., Buffalo, N. Y. Christmas, Easter, Birthday, Illness, Condolence and Friendship. Specializes in religious verse. Buying seasons, January and June. "We pay best rate for high-grade material, reading verses submitted, as soon as we can and either accepting or rejecting at once."

Pollak, Julius, & Sons, Inc., 141-155 E. 25th St., New York. Prose and verse for Birthday and Everyday, Christmas, New Year, Thanksgiving, Valentine, Easter, and Mother's Day. Ready early part of year for Easter and Mother's Day. Laura Gretsche. 50 cents a line.

Quality Art Novelty Co., Everready Bldg., Thompson Ave. and Manley St., Long Island City, N. Y. A year-around market, buying for all occasions. Simple greetings wanted. Not much sentiment, and no praise. Verses must be of a very simple nature. Current needs, Valentine, Easter and Mother's Day. C. R. Swan. 25 to 50 cents a line.

Rose Company, The, Bainbridge St. at 24th, Philadelphia. "We purchase verse for any season or occasion at any time of the year for both counter cards and box assortments, and use greetings for relatives and special titles. Purchases of religious sentiments are limited, also juveniles. In the market for 'breeziness, sophistication, whimsy, wise-cracks', etc. We usually write our own formal sentiments, but if they are tricky or unusual, we are willing to buy them. We have no special objection to sentiments which require special illustrations, and if they do, we take care of this part of the work ourselves. Generally we report on all submissions within two or three days, but if the lot is unusually good, we may hold it here for several weeks, waiting our ultimate decision, but in that case the contributor is sure to receive a check. We will not be in the market after January 1st until March 1st, at which time we will consider the spring seasons such as Valentine, Easter, Mother's Day, Father's Day, Graduation, etc." H. M. Rose, Jr. 50 cents a line.

Rust Craft Publishers, Inc., 1000 Washington St., Boston. Cards of all types. "In the market for verses for any season or occasion at any time of year. We try to report on all verses within two weeks after they are received. Writers should send not more than twenty verses in an envelope, and have not more than two or three envelopes in our hands at any one time. We are buying rather carefully on account of the great mass of good material on hand. As usual, we are working far ahead—that is, to 1938. The next lines will be Mother's Day, Father's Day, 1938, and then Christmas 1938." Fred W. Rust, president. 50 cents a line.

Sandford Card Co., Dansville, N. Y. Closed market. Ruth L. Sandford.

Sheraton Publishers, 157 Pearl St., Boston. Reported to buy from those who formerly sold the A. M. Davis Co. Slow reports. No current information.

Stanley Manufacturing Co., S. E. Cor. Meigs St. and Monument Ave., Dayton, O. Staff takes care of all needs.

Volland, P. F., Co., 106 Richards St., Joliet, Ill. Closed market.

White & Wyckoff Mfg. Co., Holyoke, Mass. "We are always searching for well-expressed greetings which are timely in mood and thought. Four-line greetings, preferably without limiting pronouns, are best fitted for our purposes. Long, wordy greetings should not be submitted. Verses should express or reflect a personal expression of feeling. Our Everyday designs are developed for counter cards—not box assortments. Christmas sentiments of the formal and general type are best suited to our needs. At present, not interested in religious greetings. Juvenile verses both for Christmas and Everyday occasions are desired. Humorous sentiments without slapstick sayings also in demand. We use both sentiments which require special illustration and those of the general type which can be used with almost any design. Christmas and New Year greetings from September to December. Verses for Birthday, Get Well, Congratulations, etc., in March and April. Easter and Mother's Day in November. Prompt consideration. 50 cents a line." O. A. Landgraf.

Waltham Art Publishers, Cor. Washington and Water Sts., Winthrop Bldg., Boston. All material prepared by regular sources. Arthur Tichnor.

White's Quaint Shop, Westfield, Mass. Buys Christmas material in January; Easter, Birthday and Get Well sentiments in September. Verse only. Submit two and four-line sentiments of a general nature that can be used in box assortments. Very limited market. Pays \$1.50 for four lines. Arthur T. White.

Whitney, Geo. C., Co., 67 Union St., Worcester, Mass. "Our interest in offerings from free-lance greeting verse writers centers solely in material for Christmas and Valentine use. We must have something different from the usual run of thought and expression—novel quirks in combining happy thoughts attractively. A feeling of friendliness should be spontaneous and if the sentiment immediately excites visions of happy holidays and stimulates a warm glow of good will, there is inspiration for the artist to create a real seller. We do not view holidays with too heavy sentimentality. A four-liner with the right punch catches the eye, satisfies the need of a pleasant greeting—and sells the card. Two-liners are sometimes better, but harder to write. They can be used to advantage in Valentine wise-cracks which go over big, and also are good for juvenile cards. Novelty cards in both Christmas and Valentine season go well with our trade. Verses should be as general as possible in application. Remember, you are competing with our own staff of artists and verse writers; but we are always reaching out in hope of occasionally finding something better than we do. No one has a monopoly on clever ideas. We endeavor to report on submissions within a week. During the months of March, April, June, July and August, we are out of the market for any material." Donald D. Simonds. 50 cents a line.

Williamsburg Pub. Co., 132 Park Row, New York. Christmas and Everyday. General. Wrote a contributor in November: "Do not send any for six months."

THINGS I'VE LEARNED IN TWENTY YEARS

By KATHLEEN MOW

TWENTY YEARS AGO the *Nebraska Farmer* printed a picture of a little girl dividing a bunch of grapes with her sister, and offered a prize to the child whose four-line verse most aptly described that picture. Thus my first contribution to American Literature appeared in print, and won second place in the contest—probably because I happened to know four words that rhymed, while the other little boys and girls seemed to know only two!

"But why did they give Everett Drake the first prize?" I demanded.

My mother read his verse over:

"She lets her sister have them all,
For she can find some others;
If all small girls were like this one,
There'd be more happy mothers."

"His verse won first prize because it teaches a lesson," mother explained to me.

So I learned that though an adequate vocabulary is necessary to a writer, it is even more important for him to point a moral.

THEN I WON a pony by selling \$149.00 worth of subscriptions to a 25-cent magazine, and the editor asked me to write a letter telling other little girls and boys how easily they too might win a beautiful Shetland pony or some other grand prize in the next contest. I learned about *slanting* then, for I found out he didn't want me to mention the \$149.00 or the number of sales talks (probably well over 1000) I had to make to get them.

What he wanted me to write was how well I liked my pony, and how eager people had been to subscribe for the magazine just as soon as I pointed out its ex-

cellent features. I wrote it that way, and my reward was a really nice little wrist watch.

Thus I learned another lesson: *It is worth while to please the editor!*

ABOUT THIS TIME I reached the theme-writing stage, and my classmates discovered that I was capable of a reasonably large output—if they were nice to me. I had always hated my math—but now I discovered that I could trade themes for all the examples I wanted (well-done) and my grades in this sad subject began to look up.

The lesson here: *Do the thing you do best, and which interests you most.*

AND THEN THERE WAS TOM, who was really a nice boy. In fact, he was a very good boy. There wasn't a thing wrong with him. But when he wrote me that he was coming home for the holidays and would I go to the Christmas party with him, I didn't answer his letter until I was sure the football captain wasn't going to ask me. Then I wrote Tom that I'd accept his invitation.

The holidays came. Tom came. "Your letter didn't sound as if you *wanted* to go with me," he accused. Lesson: *Be convincing!*

SIMPLE THINGS, aren't they? Yet vitally important. A vocabulary that enables you to express yourself aptly, a theme that is worth while, a treatment of the subject that is in accordance with editorial requirements, a subject you *know* and *like*, and a finished story that sounds as if it were actually unfolding before the reader's eyes, one which is real to him, one in which you can believe yourself.

THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Western Aces, 67 W. 44th St., New York, of the Magazine Publishers group, recently found a plethora of outlaw yarns in its files, and a dearth of range stories, according to Mary Lou Butler, editor. Range, mining, railroad, and almost any other type other than outlaw stories would prove acceptable, according to Miss Butler. "*Western Aces* is attempting to be a variety magazine, with emphasis on character conflict and human interest, playing down some of the heavy gun action." The immediate need is for novelettes up to 15,000 words and shorts up to 6000 words. Payment is at 1 cent a word and up, on publication.

Parade of Youth News Service, 1727 K St., N. W., Washington, D. C., J. Lacey Reynolds, managing editor, writes: "We are anxious to secure serial stories of three, four, or five installments—2100 to 2400 words per installment—for modern boys and girls. All we ask is that the canons of good taste be observed. We do not want 'Sunday school' or 'goodie-goodie' stuff. Nor do we want shabby carbon copies which have made the rounds for years. Our basic rates are \$10 per installment, but we'll even borrow money to pay more if we get the kind of story that knocks you out of your seat."

The Christian Advocate, 1121 McGee St., Kansas City, Mo., announces that it is in the market for short-stories, preferably 3000 words or less, although two to four-chapter serials will be considered. "The stories need not be specifically on religious themes, but should avoid situations which might offend a church constituency. They cannot be too bright, breezy, and contemporary. Payment from \$15 to \$30 for one-part stories, and proportionately for longer ones, is offered." Dan B. Brummitt is editor.

A magazine devoted to bicycling and motorcycling and edited by Karl A. Barleben is announced. The title has not as yet been selected, but Mr. Barleben writes that he will shortly be in the market for articles of 500 to 1500 words and fiction of 1500 to 5000 words, in which bicycling or motorcycling or both are involved. "Articles on the sport, pleasure, economy, and utility of cycling are especially wanted. In the fiction field, stories may be adventure or mystery, always with cycling in the background in some form or another. The appeal of the new magazine will be to youngsters between 12 and 20, and to grown-ups who are interested in cycling. No poems, but suitable photographs for cover designs and to illustrate articles. Payment will vary, according to merit and value to magazine. Until editorial offices are established, address all communications to Karl A. Barleben, 2435 Creston Ave., Bronx, New York."

Harry Hammond Beall, managing editor of the Fawcett screen magazines, at 7046 Hollywood Blvd., Hollywood, Calif., has announced that Llewellyn Miller, for several years motion-picture editor of the Los Angeles *Record*, has been named editor of *Screen Play*. Ted Magee was named editor of *Screen Book*, and William K. Gibbs executive editor of *Hollywood Magazine*.

St. Nicholas, 419 Fourth Ave., New York, is overstocked at present.

The Popular Magazine is to be the new title of the present Street & Smith magazine now entitled *Hard-boiled*, 79 7th Ave., New York, beginning with the March issue, writes Lawrence Holmes, editor. This revives an old title of the Street & Smith group.

M. S. Mill Co., Inc., 286 Fifth Ave., New York, writes: "We wish to inform you that we are starting a small publishing business and will issue our first list in February, 1937. We are interested in light romance without any sex problems, also good detective stories and novels of the American scene. We publish only on a royalty basis."

King Features Syndicate, 235 E. 45th St., New York, and its affiliates, International Feature Service, Newspaper Feature Service, and Premier Syndicate, inform writers: "We are no longer in the market for short-stories."

Mid-Week Pictorial, having purchased *Judge*, is transferring its headquarters to the *Judge* offices, at 18 E. 48th St., New York.

Sure-Fire Detective, 67 W. 44th St., New York, is a new detective magazine of the Magazine Publishers group under the editorship of Mary Lou Butler. It will use well-plotted short-stories of 4000 to 6000 words, novelettes of 10,000 to 14,000, and short shorts. Payment is at 1 cent a word and up, on publication.

Silk Stocking Stories, 381 Fourth Ave., New York, desires "somewhat sexy young-love stories with romantic action and strong plot, 1000 to 3000 words; also short shorts with surprise endings and love situations. Smart dialogue, brisk action, and good plot are essential. Vulgarity is not wanted. All stories should deal with young people and may be from either the girl's or the boy's point of view." It is announced that rates are 2 cents a word on acceptance, verse, 25 cents a line.

E. P. Dutton & Co., Inc., 286 Fourth Ave., New York, is especially seeking books, both fiction and non-fiction, for Spring publication, which are outstanding enough to warrant an elaborate promotion campaign.

Natural History Magazine is published by The American Museum of Natural History, 77th St. and Central Park, New York. Edward M. Weyer, Jr., editor, writes: "We use popular articles in the field of science, exploration, and wild life. Payment is made at the rate of 1½ cents a word. Photographs are an important feature usually and the subject should be designed to interest the average intelligent person and at the same time possess scientific significance."

Light, 405 Bergen St., Brooklyn, N. Y., a Catholic magazine, is under the managing editorship of William Clark, who writes: "We prefer material on the subjects of history, apologetics, conversions, etc., written to appeal to the non-Catholic as well as to the Catholic, between 1500 and 2000 words in length. Accepted manuscripts are paid for upon publication at the approximate rate of 1 cent a word."



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Esquire Features, Inc., 919 N. Michigan Ave., Chicago, is a new newspaper syndicate which has entered the field with a general line of features, principally humorous, including comic strips, fiction, pictures, etc. Although allied to *Esquire*, the magazine, it will syndicate original material, not features from the magazine. Howard Denby is vice president and editor of the service.

Popular Sports, 22 W. 48th St., New York, is announced as a new magazine of Standard's Thrilling group. Leo Margulies, editorial director, writes: "*Popular Sports*, like its companion magazine, *Thrilling Sports*, will be devoted to stories of every sport—wrestling, auto racing, boxing, track, baseball, football, horse-racing, water sports, winter sports, and all others. Mature and vigorous stories, of solid structure and good plots, are wanted. Authors who slant their material at this market will be given the fullest co-operation. Novelettes range from 7000 to 10,000 words; short-stories any length up to 6500 words. Payment is 1 cent per word and up, and is made on acceptance. Decisions will be prompt."

Popular Service Magazine, P. O. Box 2859, Detroit, Mich., is announced as a new magazine to be published monthly after the first of the year and "devoted to the interests of personal service and its improvement." The editors write: "We will be in the market for news items, articles, features, stories, poetry, humor, drawings, cartoons and, in fact, anything that is related to service. Prompt reports will be made on all material submitted for consideration. Our policy, payment on acceptance." Rates are not stated, and the announcement does not indicate what firm or individuals are behind the venture.

Short Stories, Garden City, N. Y., according to a recent letter to a contributor from Dorothy McIlwraith, editor, is now paying approximately two months ahead of publication. It offered somewhat less than 1 cent a word for a novelette.

True Police Cases, 22 W. Putnam Ave., Greenwich, Conn., is a new fact detective and crime magazine of the Fawcett group, under the editorship of William Kostka. Good rates on acceptance are offered.

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Nature Notes, the magazine of outdoor information, 4800 Prospect Road, Peoria, Ill., is a new periodical that publishes articles on nature and science. It is edited by James H. Sedgwick, who writes: "Since this is an infant magazine we are not able to pay high rates for material. Our prices average \$10 to \$15 for an 1800 word article, including illustrations. This payment is usually made on acceptance."

The Junior Weekly, Methodist Episcopal Church Press, 420 Plum St., Cincinnati, Ohio, is a new magazine for teen-age boys and girls. Ethel L. Smither, editor, writes: "We use short stories, a few serials, humorous poems, short articles about things and places of interest to junior boys and girls. Our rate of payment is from 1/2 to 1 cent per word. We pay upon publication if not before."

The Sodalist, A Catholic Youth Publication, P.O. Box 8, Station V, Cincinnati, Ohio, is edited by Rev. Hyacinth Blocker, who writes: "I am looking for articles of interest to high-school students and young people ranging from 14 to 21. Biographies of prominent scientists, naturalists, writers, American statesmen, and prominent women are always needed. I should like to have articles of a general scientific nature, articles dealing with unusual events in past or present history, and occasional pieces of fiction, light romantic themes preferred. All articles and stories should be limited to 1500 words. The usual word-range is 1000 to 1500 words. All manuscripts are paid for at the time of acceptance."

The American Sunday School Union, 1816 Chestnut Street, Philadelphia, Pa., writes: "For *The Sunday-School World* we especially desire articles based on actual experience, dealing concisely with all phases of Sunday-school work, particularly in the rural districts and smaller schools. Photographs or other illustrative material make the articles more helpful. Accounts of new forms of Sunday-school activity and new solutions of old problems are especially desired. The organization and equipment of the school, the work of the superintendent and other officers, methods of teaching, teacher training, securing the co-operation of the pupils, the influence of the school in the community life, making the school a spiritual force . . . all these and similar phases constantly need fresh treatment. Articles dealing with Daily Vacation Bible Schools and week-day religious teaching in rural and village communities are particularly desired. Articles should not be over 1200 words in length, and, unless the subject absolutely demands it, should be even briefer. Payment is at 1/2 cent a word, on acceptance."

Philippine Magazine, 217 Dasmariñas St., Manila, P.I., edited by A. V. H. Hartendorp, offers a market for articles, essays, and short-stories, 1500 to 3000 words in length, dealing with the Philippine, Far Eastern, and Pacific scenes. Payment is announced on publication at 1 cent a word up. Some verse is used at \$3 and up per contribution.

The United Feature Syndicate, 220 E. 42nd St., New York, Frances Rule, fiction editor, writes: "We would appreciate it if you would again call the attention of your readers to this market for original first-run short short-stories, 1000 to 1500 words in length, to be published in newspapers."

Dorothy Van Doren, associate editor of *The Nation*, has resigned to devote her time to free-lance writing. Mrs. Van Doren, who has been with *The Nation* for 17 years, plans to start a novel and write for several well-known magazines.

Life, 135 E. 42nd St., New York, now published by the owners of *Time* as a pictorial news weekly, offers a minimum of \$5 for acceptable photos, buying all rights.

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EXPERT

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THE WRITER'S MONTHLY, Dept. AJ,
Springfield, Mass.

Horizons, formerly at 935 Muirfield Rd., Los Angeles, is now located at Pasadena, Calif., where its address is Box 44, East Pasadena Station. It announces that it is now open to work from poets throughout the country, although preference is still given to Western themes. No payment is made. The magazine announces also that a new monthly syndicated column, "Peeks and Peaks," using light verse exclusively, is welcoming contributions. These should be sent to Ralph Cheyney, Sierra Madre, Calif.

Elsie Robinson, in her King Features Syndicate column, announces: "This column will be thrown open once a week to young America. Subjects? Anything that relates to youth, and these strange new problems which youth is facing. The writer must be under thirty. Make your letter short—not more than 500 words. Give name and address. Once a week one particularly fine letter will be printed—and the writer will receive \$25, maybe more." Send to Elsie Robinson in care of any newspaper carrying this syndicated column. (The *Denver Post* is one of them.)

Real America has been revived in pocket-sized format under the management of A. L. Kirby, Mt. Morris, Ill. Edwin Baird, former editor and publisher, is a contributing editor and conducts a department called Baird's Bazaar. It is stated that material is wanted in line with the contents of the first issue, and that payment will be made at fair rates, on acceptance.

A recent letter from George R. Shade, president of Associated Authors, Inc., 1008 W. York St., Philadelphia, states: "We have found it necessary to write some of our contributors that we cannot take care of their old accounts as we had expected at this time. Business during the summer was poor, and we did not get ahead any. We are, however, with the extended credit shown us, maintaining the payment on publication basis established when Mr. Pattie took over the editorship. We want to assure you that we are working hard to bring back this defunct enterprise and pay its indebtedness out of earnings, thereby keeping up a market. Sales seem to be improving under the now able editorship, and it should not take long." The magazines of this group are *Scarlet Confessions*, *Scarlet Adventuress*, *Detective and Murder Mysteries*, *True Gang Life*, and *Paris Nights*.

The Lone Ranger, 125 E. 46th St., New York, has apparently failed to materialize. A contributor who responded to the call by Samuel Bierman for manuscripts for the proposed new magazine, reports that recent letters of inquiry concerning submitted material are returned by the post office with the notation, "Out of Business."

A reader reports that *Motorgram*, 8 State St., Schenectady, N. Y., has failed to report on material submitted some months ago, and pays no attention to letters of inquiry.

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433 Central Park West New York, N. Y.

Story, 432 Fourth Ave., New York, announces its fourth annual college short-story contest, open to all registered students of colleges and universities in the United States. Stories submitted must be not less than 1500 nor more than 7000 words in length. Each entry must be certified by a member of the faculty of the institution. Further details may be obtained from the publishers. The first prize is \$100 and the second is \$50. The closing date is April 1, 1937.

The newly announced magazine to be edited by Herbert Hungerford, 350 Madison Ave., New York, will be entitled, *Reader's Forum*, *The Voice of a Nation*.

The Wall Street Journal, 44 Broad St., New York, pays 50 cents each for such short jokes and anecdotes as it finds acceptable.

PRIZE CONTESTS

The Country Home Magazine, 250 Park Ave., New York, offers \$1000 for the best short-story based on life on the farm as it actually exists. Wheeler McMillen, editor, in announcing the award, stated: "Such fiction as has come from agricultural themes has mostly been drab and depressing, in no way reflecting life as it actually flows on the real producing farms of up-to-date America. I hope this prize will direct the attention of writers, new and old, to a field that will yield its full share of drama and interest." Stories must contain between 2000 and 5000 words, and must be received by March 1, 1937.

Story, 432 Fourth Ave., New York, announces a nation-wide contest for the best piece of prose writing by an author who has at any time been engaged on the WPA Writers' Project. The first award will be \$500 and the second \$100, exclusive of possible book royalty payments. Manuscripts may be either fiction or non-fiction and of any length. The contest will close September 1, 1937. The announcement states: "For the first time in history, the American government has given assistance to the writers of this country. For the last two years writers of all kinds have been helped through a difficult period by the state writers' projects. There is now a wide public curiosity as to the work of these writers, and *Story* hopes to bring to light some of the best writing that is being done."

Raymond Goforth, Box 97, Lancaster, Tex., announces that he will pay \$1 each week for best accounts of incidents involving curiosity. The theme of the letter (no length limit) must concern how your own or another person's curiosity caused discomfiture, happiness, trouble, embarrassment, or proved a turning point in some person's life. Sponsor must be given the right to print or read over the air any part of entry. Further details will be sent by Mr. Goforth on request.

The Reader's Digest, Pleasantville, New York, announces that it will pay \$15 to \$25 for each acceptable story of an individual who has been responsible for a constructive achievement in his community. Contributions cannot be acknowledged or returned.

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I can enroll three more promising writers in my Personal Collaboration Service. If you are interested, write for details, enclosing brief sketch of your background and experience. Curiosity postals not answered. . . . Writers working with me are selling to markets from *Esquire*, *This Week*, *Physical Culture*, through the pulps to the syndicates and juvenile weeklies. Two had books published this winter. . . . New York sales representative. References on request.



RICHARD TOOKER

P. O. Box 148
Phoenix, Ariz.

Author of "The Day of the Brown Horde," "Inland Deep" (just published by Penn). Magazine fiction in *Hardboiled*, *Astounding Stories*, *Thrilling Wonder*, etc.

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The Panhellenic House Association of New York announces its third annual essay contest, open to college undergraduates in the United States and Canada. The first prize is \$100 and a two weeks' visit to New York, with entertainment; second and third prizes are \$15 and \$10, with a one-week all-expense stay in New York. Three subjects for 1000-word essays are given. It is advisable that prospective entrants secure full conditions and an entry blank, which they may do by addressing Essay Contest Committee, Panhellenic House Association, Beekman Tower Hotel, 3 Mitchell Place, New York. The closing date is March 31, 1937.

Opinion, 112 E. 42nd St., New York, is conducting a prize contest for essays of not more than 3000 words on "How to Combat Anti-Semitism in America." Prizes range from \$50 to 50 cents. Closing date, January 11, 1937.

Clifford Knight was selected as the winner of the Dodd-Mead-Forum \$2000 prize contest for the best mystery-detective novel by an American or Canadian author who had not previously had a book published under Dodd Mead's Red Badge imprint. The novel is entitled "The Affair of the Scarlet Crab."

The winner of the All-Nations prize novel contest was Jolanda Foldes, a Hungarian woman living in Paris. Her winning novel is entitled, "The Street of the Fishing Cat." The contest, which involved a prize of \$19,000 and various publication rights, was sponsored by twelve foreign publishers and by Farrar & Rinehart, Warner Bros., Eric Pinker & Adrienne Morrisin, Inc., and the Literary Guild, in this country. John T. McIntyre's novel, "Steps Going Down," was selected as the best American contender in the contest.

The Oregon Historical Society is conducting a 1937 essay contest for boys and girls between the ages of 15 and 18 (presumably limited to Oregon residents). The subject of the contest is B. L. E. Bonneville, and the length limit is 600 words. Prizes are \$60, \$50, \$40, and \$30, and the closing date is March 16, 1937. Rules may be obtained from the society, 235 S. W. Market St., Portland, Ore.

The Wings Press, 939 Woodycrest Ave., New York, offers a prize of \$25 for an article of approximately 250 words on "The relation of 'The Pageant of Man' to the problems of today." This must be based on an epic poem, "The Pageant of Man," by Stanton A. Coblentz. Closing date, April 30, 1937. No essays returned.

FOOLISH PRACTICES OF AUTHORS

Telling the editor: "I haven't read your magazine in a long time, but I thought you might be interested in this article."

Advising the editor: "Let me know when this article is going to appear, so that I can get a copy of the magazine containing it."

Probably the editor doesn't expect every contributor to be a regular reader of his magazine, but there is no use in going out of your way to remind him that you are not.

Another variant: "Herewith I submit a story for your consideration. Please send me a sample copy so that I may see what your magazine is like."

Bombarding the editor of some small, new publication with manuscripts before you have had a report on the first one or two submissions showing that he is business-like in his dealings with authors.

Enclosing loose stamps instead of a stamped, addressed return envelope.

Failing to keep a carbon copy of everything submitted.

Using a worn and faded typewriter ribbon, a red ribbon, a typewriter with ink-filled letters, and in general making the manuscript so hard on the editor's tired eyes that he is tempted to slight the reading of it.

Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

SPEAKING OF HAND-OUTS—

"I was interested in what the Chicago woman said about the hand-out problem," writes E. C. K., of Ohio. "There is always a way to overcome that.

"Go directly to the head man and get your story. I had occasion to interview the president of the Ohio Company for a financial publication. A local newspaper reporter was there with a photographer. He received a typed statement. I got direct answers to a prepared list of questions, and, replying to my query, the publication wired, Send all necessary on Ohio ———."

"Recently I had lunch with the president of a large company manufacturing small electric motors. A subordinate official had told me I would have to submit my copy before sending away. The president answered all my questions, and asked me some. There was no submission of copy.

"If the Chicago woman, and others as well, will do as every well-trained newspaperman learns early in his experience—dig for the news, and dig hard—she and they will have little complaint in the checks they receive. When I really dig in and work, I get good stuff and little goes to the waste baskets."

Our Chicago correspondent told of a Merchandise Mart publicity service supplying business publications with free articles. While E. C. K. writes of situations not wholly comparable, his advice is good.

The skilled business writer can by effective interviewing secure material so much better than that prepared by publicity writers that publications often will pay well for it in preference to inferior stuff offered free. Hundreds of business publishers are more interested in improving editorial appeal than in cutting editorial costs.

FAST MAIL

THE AUTHOR & JOURNALIST received a letter recently by *China Clipper* which left Honolulu two days before. Much regular New York mail reaches Denver in two days, thanks to the streamliners. Air-express for bulky manuscripts makes California a not-distant suburb of Boston.

These transportation developments mean a good deal to writers. They not only cut by 50% or more the time investment formerly involved in distant marketing of manuscripts, but reduce the psychological obstacle. Eastern writers in particular, benefit.

MARKET TIPS

In the Trade, Technical and Class Journal Field

The Tea and Coffee Trade Journal, 79 Wall St., New York, is not in the market at present, but may later be interested in an occasional illustrated merchandising story in its field, for which 1/2 cent a word will be paid upon publication. Emil Raymond is managing editor.

Abrasives, a new monthly magazine for those engaged in grinding, polishing, buffing and finishing, is

announced by the Penton Publishing Co., Penton Bldg., Cleveland. A handy, pocket-size magazine, *Abrasives* will replace *Abrasive Industry*, founded in 1920. Each issue will have a guaranteed minimum distribution of 15,000 copies.

Beverage Weekly News, 17 W. 45th St., New York, (formerly, *Beer, Wine & Liquor Weekly*, of Newark) has appointed Ben Lefcourt as editor.

Concrete Products, 205 W. Wacker Drive, Chicago, appeared in December under the same cover as *Rock Products*. The consolidation is expected to serve better the subscribers to *Concrete Products* by placing them in closer contact with the suppliers of their raw materials. Nathan C. Rockwood is editor; Bror Nordberg, associate editor.

Creamery Journal, Waterloo, Ia., occasionally purchases an article on cheese manufacture or distribution. E. S. Estel, editor, pays about 1/2 cent a word, on publication.

Southern Beauty Shoppe, Sweets, Commercial Fertilizer, and New South Baker, published by the Walter W. Brown Publishing Co., 223 Courtland St., N. E., Atlanta, Ga., have a new editor, Joe Marlan, succeeding Frank Rowsey.

American Lumberman, 431 S. Dearborn St., Chicago, is in the market only for the exceptionally good—and new—merchandising article, as staff men have been circulating around the country, gathering much dealer material. R. P. Fales, associate editor, rates high in prompt rejection of unavailable manuscripts.

The Southeastern Drug Journal, Atlanta, Ga., has moved from 312 Peachtree Arcade Bldg., to 209 Bona Allen Bldg.

Editorial offices of *Retail Ledger*, *Home Ware* and *Furniture Record*, of which publications William C. Pank is editor, are located at 260 Tremont St., Boston, Mass.

Editor & Publisher, Suite 1700, Times Bldg., New York, pays \$2 for each brief newspaper anecdote accepted and published in its "Short Takes" department.

H. L. Mitchell, associate editor, *The Coin Machine Review*, 1113 Venice Blvd., Los Angeles, Calif., writes: "On behalf of *The Coin Machine Review*, I would like to take this opportunity of thanking you for inserting in the November issue of your publication our request for correspondents. You may be interested to know that this notice produced eleven responses, ten of which we accepted. One wrote in on a postcard, and several failed to enclose reply envelopes or postage . . . We regret that we did not specifically state that we were eager to secure correspondents rather than feature writers. However, the majority of those who wrote in seemed to be willing to accept our requirements." The entire country is not completely filled, and Mr. Mitchell would like to hear from other correspondents who would like to handle coin-machine news.

WHY THE AUTHOR & JOURNALIST OFFERS CRITICISM SERVICE

QUERIES a subscriber, "Why is it necessary for me to use A. & J. criticism service? Isn't the purpose of the articles, published every month in the magazine, to enable subscribers to prepare and sell stories?"

It is true that the editorial columns of **The Author & Journalist** furnish expert information and instruction, and that such is intended to enable readers to write with success. Many do, as thousands of grateful letters prove. However, editorial material, necessarily, is not prepared for individuals, but for groups of readers. It can tell how to do a certain literary task. It cannot, however, check the work of a reader, and show him in what respect he is failing.

Author & Journalist criticism service is, for many writers, an indispensable supplement to general knowledge of writing acquired from textbooks, lectures, and articles on writing. Unquestionably, there exists a large group whose education in writing, carried on through the general agencies mentioned, has stopped just short of success. Many of these need only the specific personal service of an expert critic to arrive at sales.

Creative blindness, or inability to judge one's own work, is a common affliction of professionals; no wonder that it should be the common characteristic of beginners. The A. & J. critic, with clear eyes, examines a manuscript the failure of which to gain acceptance baffled its writer. Obvious faults, often easily remedied, are discovered. Inconsistencies which may have destroyed appeal to editors are exposed. Elements of strength are pointed out. The Progress Chart, rating the manuscript for 19 fundamentals, is carefully prepared.

The best marketing counsel to be had is given; what must be done to the manuscript to make it salable; where it should be submitted. Often, the writer is wise! . . . respect to his future work. Finally, every criticism passes for review before Willard E. Hawkins, Editor. The small fee charged for this personal service puts the **Author & Journalist** critics within the reach of every reader—\$2 for the first 1000 words, 50 cents for each additional thousand to 10,000; for longer manuscripts, 40 cents per thousand. Criticism fee and return postage should accompany manuscripts.

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